

From Lyme Art Gallery,  
Old Lyme, Conn.

THIRD OF CENTURY TRADITION  
BROKEN AT-LYME ART EXHIBITION

Old Lyme, Conn.,      Having recently added a new wing to their famous Post Road galleries, the members of the Lyme Art Association are now, beginning (July 9) to supply another chapter to the art history of the Old Lyme, Conn., colony by supplementing their summer exhibition with water colors, prints, pastels and drawings.

For the past thirty-six years, Lyme summer shows have been restricted to oils and sculpture, the lighter media being displayed only at spring exhibitions. The change in policy has been made possible by the addition of the Goodman memorial gallery which places thirty percent more wall space at the disposal of the hanging committee. This has resulted in what is easily the most varied and comprehensive exhibition ever offered by the Connecticut group. The combination show numbering 252 works by 40 different contributors will be open to the public through August 28. Tea served on the spacious gallery lawns will be an ever Saturday afternoon feature throughout the summer months.

Augmenting the exhibition with so fine an arrangement of the graphic arts permits the summer visitor to observe that many of the Lyme painters are as proficient in the graphic arts as they are with brush and palette, a fact long familiar to spring show audiences, but less known to those much larger audiences that visit the galleries during the peak attendance months of July and August. This likewise is true of the group's pastelists, or those who work chiefly in water color. Moreover, there are Association members who work only in black and white. In one or the other of the indicated categories are such outstanding performers as Eugene Higgins, Thomas W. Nason, Platt Hubbard, Ivan Olinsky, Ogden M. Pleissner, Edward F. Rook, George Burr, Harry



L. Hoffman and Mary Roberts Ebert, to name but a few of the twenty-three members represented in the supplementary addition now made possible by the new Goodman wing.

Even so, any summer exhibition at Old Lyme must necessarily revolve around its oils and sculpture. As for the past thirty-six years seasons this media combines to form the "main event." It has never been more interesting in point of subject and treatment. There is a notable increase in figure painting and portraits. To the fore is the most arresting contribution yet made by Ivan G. Olinaky to a Lyme show--a large canvas, "John and Maria," and old fashioned pair seated on an equally old fashioned sofa. Abram Poole, a first time exhibitor at Old Lyme, is represented by three numbers including a sensitively brushed and beautifully placed three-quarter length portrait, "Ania." William Chadwick has never done a finer piece of work than the seated figure of J. Howland Gardner, and Tosda has sent a solidly painted portrait, "Rose," to vie with her delicately wrought floral statements. Frederick L. Sexton's "Two Dorothys" carries definite appeal.

"Driven Away," by Eugene Higgins is, perhaps, the most dramatic of the several figure paintings, and from it there is a nice transition of motif beginning with Will Howe Foote's very real people of the tropics, and ending with the holiday contentment suggested by Frank V. DuPont's "Leaping Salmon." The genre note is often in evidence as portrayed in Everett Warner's saga of steam travel called "Daily, Except Sunday." Or along the waterfront as depicted by Charles Ebert in the "Herring Seiners," or in barnyard and backyard as viewed with sterling understanding by Will Taylor, Gertrude Nason, Winfield Scott Cline, Charles Vezin, Augusta Taylor, and that masterful technician, Ogden M. Pleasner, who shows among other numbers "South Pass City," awarded the Hallgarten prize at the recent National Academy Exhibition. For more broadly brushed genre one turns to Lucien Abram's figures, admirably placed in garden or interior settings, but for the fraternal



concept the visitor is referred to Lephe K. Holden's "Redmen's Hall."

New England scenes, though not predominating as was once the case with Old Lyme shows, are plentiful. Among these are Gregory Smith's superb canvas "The Devil's Hop Yard; "Guy Wiggins' conception of the village church in early winter; Margaret Cooper's hospitable farm houses; "In Old Hamburg," by James McManus; George M. Bruestle's coolly shadowed landscapes, and those finely patterned ones by Bertram G. Bruestle. All seasons are represented. Frank "Icknell" showers his canvases with autumnal glories; Harry L. Hoffman follows the sequence with white birches and whiter snows; Louis Paul Dessar has painted sheep and their shepherdess in the lilt of fall summer; Saxton Burr and Marian Hungerford, the beauty of the sky and deep foliaged trees, and Eliza McKnight, a first time exhibitor, shows "Spring in the City." W. C. Harvey, likewise making an initial bow, offers an interesting bit of back country farming.

Two of the Lyme group's most outstanding painters turn their attention to New England landscape when clothed in fullest bloom. Edward F. Rock, whose work has been missed at these exhibitions for several years, and William S. Robinson send cavases in which great masses of laurel are the dominant note. In contrast are the several numbers showing flowers in bouquet, Elinor Sears' "Variation" being among the most stimulating. There are two memorial groupings--works by Bruce Crane, painter of frosty morning landscapes, and several splendid game dog subjects by the late Percial Rousseau.

The sculpture division embraces several enticing bronzes by Bessie Potter Vonnoh, including her poignant "Young Mother;" "Adolescence," a trio admirably realized in terra cotta by Henry Kreis, and a well modeled portrait, "Madeline," by Robert C. Skins. Lydia Longacre shows several exquisitely pencilled miniatures.

